

Kilian Scholla

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## RECITAL I

The central motto of this programme is the genre of the Piano Sonata.

At the latest with Beethoven's and Schubert's symphonic approaches, this genre developed into a supreme discipline of compositional activity. Since then, contributions to the genre were eagerly awaited as important milestones in the profiling of young, hopeful talents.

This programme attempts to show the manifold potentials of this large-scale form. Presented are 3 Piano Sonatas spanning 3 different epochs, which could hardly be more different in terms of overall form, tonal language and effect.

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### **E. Krenek**

Piano Sonata No. 7, Op. 240

### **F. Schubert**

Piano Sonata No. 21 in C minor, D 958

### **A. Scriabin**

Piano Sonata No. 4 in F sharp major, Op. 30

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Franz Schubert takes up the symphonic aspect of Beethoven's piano works and expands the latter even further. The Sonata in C minor, which is one of the composer's last three piano sonatas from the year of his death 1828, takes on an impressive scale in 4 movements, also an innovation of L. v. Beethoven in his first sonatas. In this piece, Schubert opens up entirely new fields of colour and expression on the piano, making use of the entire registral spectrum.

Alexander Scriabin's exhilarating 4th Sonata manages with only 2 movements. In contrast to Schubert's expansive, epic, narrative style, the sonata is also considerably compressed in terms of duration. Most recordings are shorter than 10 minutes! As to be expected from the composer Scriabin, the motivic-thematic work is dizzyingly tightly woven. Everything is intertwined with everything else and there is hardly a sound, a motif, that does not arise as a derivation, modification or continuation of another.

Composed in 1903, this piano sonata also pursues a completely different programmatic conception than Schubert's Bekenntnismusik, which at the end of the fourth movement plunges in a wild collapse into the abyss of its dark end in C minor. Scriabin stages an orgiastic transcendence at the end, which F-sharp major cascades in into an ecstatic apotheosis.

Ernst Krenek's 7th Piano Sonata from 1988, on the other hand, is compressed to the greatest possible extent: to one movement only. It shows in its clear lines and concise piano writing the impressive craft of one of the most distinguished piano composers of the century, who was also appreciated by important pianists such as Glenn Gould and Arthur Schnabel. Tonal sounds and contexts in the work are hard to discover. By incorporating the hitherto established extended playing techniques of the instrument, such as string plucking, tapping, etc., Krenek finds in his last piano sonata an entirely original musical language.

April 2022